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some most important appraisals.

ART BOOK REVIEWS

ORIENTAL RUGS, ANCIENT AND MODERN. By
Walter A. Hawley. Illustrated. John
Lane Co., \$7.50 net.

There is a constantly growing apprecia-
tion in this country of Oriental rugs. More
and more are art lovers turning to them
and their high artistic expression. The
home of today that lacks at least a single
example of such a rug is indeed humble.
With the ownership of one or more rugs
of this kind comes a desire to know more
of them, of their symbolism, the traditions
that belong to them, and of their countries
of origin.

In 1900 John Kimberly Mumford issued
an important work on Oriental rugs since
which time little, if anything, has been added
to the literature on this subject. With this
work before him Mr. Hawley has now pro-
duced a monograph of the highest value
both to the connoisseur and to the begin-
ner who buys an Oriental rug for the first
time. Mr. Hawley includes in his volume
descriptions of all but the least important
classes of rugs in the Persian, Asia Minor,
Caucasian, and Central Asiatic groups, to-
gether with a general statement of their
most striking features, and a technical anal-
ysis termed "Type Characteristics," which
while not invariable, are nevertheless re-
markably constant. The means of identifica-
tion thus provided tend to add value to the
book.

The coloring of Oriental rugs is given de-
served attention by Mr. Hawley. The colors
used in the best rugs are derived from
both vegetable and animal dyes which grow
more mellow and beautiful with the passing
years. As the author points out, these dyes
when applied to wools of the finest texture
acquire a lustre and softness which in the
choicest specimens are like the radiant
throat of a humming bird, or tints at the
close of an autumn day.

REVOLUTION IS INFECTIOUS

That there is telepathy in the affairs
of men, as of individuals, would seem
to be proven by the stories which we
publish elsewhere today of the revolt
in the old Academy of Design, the pro-
test of an American artist born in
France against the method and manner
of the organization of the coming Lux-
embourg exhibition of modern Ameri-
can art, and by the letter of protest of
Miss Van Bean to the president of the
Association of Women Painters and
Sculptors, against the methods pursued
in the acceptance and hanging of ex-
hibits in the recent annual display of
that organization. Furthermore there
are persistent rumors of trouble brew-
ing in the inner circles of the veteran
Pennsylvania Academy of Fine Arts,
and of a coming revolt against that in-
stitution led by the now "Pennellized"
Academy Fellowship.

Are these manifestations of unrest
and revolt a direct reflex of the larger
and greater disturbed and revolution-
ary conditions now existing in Europe?
Is it possible that the spirit of Bol-
shevism has affected even the American
art world? It would certainly so appear.
We cannot but consider, however, that
there is something of reason and jus-
tice in the plan of the revolting Nation-
al Academy members. Some of the
suggestions of "The Twelve" who called
the meeting, which formulated the pro-
posed changes are well worthy of con-
sideration, and if they can be carried
out, will unquestionably work for the
institution's good. As to the manner
of the conduct of the protesting Acade-
my members we believe that the Acade-
my Council has justice in its protest.

The result of all these stirrings will
be watched with interest by the Ameri-
can art world.

THAT ART WAR TAX

"Section 902 of the war revenue act of
1918 provides that 'there shall be levied,
assessed, collected and paid upon sculpture,
paintings, statuary, art porcelains and
bronzes sold by any person than the artist
a tax equivalent to 10 per centum of the price
for which so sold. This section shall not
apply to the sale of any such article to
an educational institution or public art
museum."

"The objections to this particular tax
are, of course, manifold and obvious, but
they are as nothing in comparison with
those made to the ambiguity of the phrasing
of the clause which levies it. It is a source
of wonder that the resplendent intellects
who draft our tax legislation do not on some
one occasion compose a clause which is
intelligible.

"There is no doubt, that under this
clause in the Act, pictures sold by a dealer
are subject to the tax and those sold
directly by the painter are not, but what
about those sold through exhibitions? Coun-
cil for at least one of the large art in-
stitutions has advised his client that the pictures
in its annual exhibition are not liable within
the meaning of the clause as construed by
him."

"For the sake of the American art it is
devoutly to be hoped that this view will
be sustained by the courts.

"In view of the probability that the
framer of the clause never saw an art
exhibition and doesn't know what he meant,
anyhow, it is hardly worth while to ask
him."—Phila. Press.

The characteristic and delightful example
of the art of George Bruestle in the cur-
rent Pa. Academy exhibition, entitled
"Brown Hills," has been sold to a promi-
nent American collector.

At his studio on the Palisades Van Deer-
ing Perrine, after long years of experiment,
has succeeded in producing some remark-
able effects of light and color. He has
given several demonstrations of his dis-
covery with success at Carnegie Hall and
in various studios.

CORRESPONDENCE

"Can Such Persons Dwell in Celestial
Minds?"

Editor AMERICAN ART NEWS,
Dear Sir:

Enclosed is a copy of a letter addressed
to Mrs. Jeanne Gallup Mottet, president of
the Association of Women Painters and
Sculptors, to which I have as yet had no
reply.

It may be of interest to your many readers
throughout the country who, with myself,
are members of the association, to know
that many personally known to me, in N. Y.
feel that we all paid our fees to give an ex-
hibition for 87 members.

As we all know it was explicitly stated
that failure to pay our fees (annual dues)
would prevent us from exhibiting,—but did
the outside sculptors "invited" pay their?
(And, incidentally, is it not interesting to
hear that some member sculptors were not
given place while non-members had work
shown!)

We all know also that our notices of the
exhibition plainly stated that "owing to the
unusual amount of wall space available" we
were asked to send three canvases each.

More important still perhaps, there were
but two members on the Hanging Commit-
tee, when I am told the constitution calls
for three.

I am also told that some forty members
resigned in disgust immediately after the
opening of the exhibition.

Caroline van H. Bean.

N. Y., March 25, 1919.

(Copy of Letter)

My dear Mrs. Mottet:

I am sending this letter as a protest against the
action of the Hanging Committee in the recent annual
exhibition of the Women Painters and Sculptors Asso-
ciation, and a copy of the letter will go to each mem-
ber of that committee.

On the first place, it seems to me that if the Hang-
ing Committee entertained the novel and hitherto un-
tried plan of decorating the gallery, the immediate re-
sult of which was to throw out large numbers of
members' work, and to hang far fewer canvases even
than the much-abused National Academy, they should
have previously submitted such plan to all the mem-
bers who expected to exhibit. If this had been done
and we all had known that odd furnishings and out-
side sculptors were to be given place, with one voice
the plan would have been vetoed.

The wall space should have been given place primarily
to showing such of our works as were passed by the
jury. Our objection that our fees were paid when
so much space was not used, or was used for the
purposes and persons before mentioned (decorations
and outside sculptors) is a strong one.

After the jury has completed its work of selection,
apparently some pressure is necessary upon the Hang-
ing Committee to ensure fairness to all who passed.
Of the jury members, three I do not find in the catalog
—nine each had one canvas hung, five each had two
canvases hung, and one member had three on the
walls!

Over 25 other members have two canvases hung,
and at least seven have three hung.

It would obviously have been fairer to all members
if only one canvas each should have been hung
until all those who were accepted were represented.
Then, and then only, should seconds have been given
place. If this is not true the Hanging Committee
must be a super-jury, since it takes upon itself the
rights of one in not hanging to the full limit of its
ability one each of the members' work passed by the
jury.

Sincerely yours,

N. Y., March 19, 1919.

Caroline van H. Bean.

Cox on German Art

A paper on "German Painting," prepared
by Kenyon Cox, was read last week by
Robert Underwood Johnson at a meeting of
the American Academy of Arts and Letters
at the Chemists' Club. Mr. Cox was to
have read his paper at the meeting himself
and it was to have been the second of a
series of four addresses on "The Failure of
German Kultur."

In the graphic arts, Mr. Cox had writ-
ten, Germany had produced two artists of
something approaching the first rank—
Durer and Holbein. While Germany might
boast of two masters of almost the first
order, she had none of the second or even
the third rank, the paper continued.

After relating the foreign influences on
the two Germans, Mr. Cox had written
"Nowhere in German art will you find any-
thing like the noble serenity of the Greeks;
nowhere anything like the spontaneous and
abundant outpouring of beauty which marks
the Italians; nowhere the clarity, the logic,
the elegance and the restraint of the French.

"Wherever the sublime, the beautiful, or
even the tasteful is attempted German art is
still-born. It is difficult to tell which is more
fatal to it, the lack of inspiration or the
lack of taste, and still more difficult to tell
which is the most distressing, German classi-
cism, German romanticism, or the German
attempt at luxuriance and frivolity.

"German scholars have been studying
Greek sculpture for more than a hundred
years, and may be said almost to have made
the science of classical archaeology their
own. Whenever any part of that science
is discussed the authorities quoted as final
will almost certainly be found to bear Ger-
man names. It would seem that if any
modern people should have a true apprecia-
tion of Greek art that people should be
the Germans. Yet the effect upon a sensitive
mind of every German restoration of an
antique statue, and still more of every Ger-
man attempt at the imitation of classical
sculpture, is a kind of terror lest one should
be forced to believe that Greek art was really
like the German interpretation of it."

Finds Art News Invaluable

Editor AMERICAN ART NEWS

Dear Sir:

Enclosed please find my cheque as pay-
ment for another year's subscription to the
ART NEWS. I find that it is invaluable in
keeping me in touch with all the art move-
ments, exhibits, and sales throughout the
country, and is the next best thing to being
in N. Y. City during the season. With best
wishes,

Yours very truly,

Benjamin C. Brown.

Pasadena, Cal., March 14, 1919.

PHILA.'S SEQUESTERED ART

Some of the Phila. art critics question
the accuracy of the ART NEWS correspon-
dent in that city in the sequestered art
story in the ART NEWS of Mar. 15. Mr.
Harvey Watts says in the Ledger: "If any
Philadelphians had an idea that the some-
what humorous attitude that is being taken
by Phila. art groups toward their Pennelliza-
tion is not warranted by the known surface
facts as to the local activities of Mr. Pennell
and Mr. Hamilton in their merry work of re-
vival, the recent article on Phila.'s Se-
questered Art in the AMERICAN ART NEWS,
which speaks for itself, will, perhaps, prove
illuminating. The gross absurdity of the
story is that it would only require the intel-
lect of a child of ten to find that Jefferson
Medical College is the proud possessor of
the Eakins painting of Dr. Gross operating,
which it commissioned in 1875. The item
has aroused the greatest amount of amuse-
ment at Jefferson, since it happens that the
college counts among its official general cul-
ture and even literary brilliancy, no less a
person than Dr. J. C. DaCosta occupying the
Gross professorship of surgery, for instance.
And these men instead of neglecting the
Gross Clinic, have given a great deal of
thought as to where they should keep the
artistic treasure for the best interest of all
concerned, the institution and its students,
and such of the general public who may wish
to see a work which, even if Jefferson felt it
had the right to give it up, is not the kind
of picture for continuous exhibition in a pub-
lic gallery. The Gross Clinic is, therefore,
placed in the college just where it will be
the least damaged by dust and moisture and
where those to whom it is a real inspiration
will view it as a matter of their daily routine.
The general opinion is that the next piece
of research may locate the Agnew Clinic
at the University and so on all down the
line, for it is apparent that any kind of
a mare's nest—and this is one of the most
ridiculous that was ever uncovered—is sup-
posed to be good enough to impugn Phila.
institutions, the Art Jury and everybody
who refuses to be Pennellized, and to what
purpose? But so this kind of thing works
itself out. As for the submerged art sug-
gestion, those who know most about the
local collections have but four words to
characterize the complaint, and that is that it
is sheer nonsense and rubbish, though not
put so politely in every case.

Tribute to Kenyon Cox

At a meeting held recently at the Chemists
Club, under the auspices of the American
Academy of Arts and Letters, at which a
paper on German painting by the late Ken-
yon Cox was read, Edwin H. Blashfield
paid the following tribute to the memory of
Mr. Cox:

"Kenyon Cox passed from us at a moment when we
specially needed him. In these strenuous days of wide
disputation, such clarity of mental vision accompanied
by such high order of mental endowment is invaluable
in the arts as elsewhere, for in such a time the arts
will be modified with all else. His perception was
almost crystalline, enabling him to see straight through
to the core of the puzzling question, and his honesty
in stating what he saw was absolute.

"More than once in a committee of artists who had
argued long over which of two lines of action was
better to pursue, Cox quietly remarked that it was
impossible to arrive by either line and convincingly
showed why. Such a mentor and guide is at times
invaluable among a class of men to whom impatience
is attributed as a part of their temperament. Cox was
a veritable bulwark of directness in art, sanity, and
culture.

"Cox's literary talent and form of style were as
marked as his pictorial gift. His clear, wide observa-
tion and his honesty combined to make him a most
admirable and discriminating writer on painting and
statues. He held high offices in many societies of
artists and might have held many more had his health
permitted. His passing from among us cannot fail
to be deplored by every one who has at heart the
interests of culture and art in America."

OBITUARY

Mrs. John Rettig

The death is announced from Cincinnati
of Mrs. John Rettig, wife of the well known
painter, to whom a host of friends are
extending their warm sympathy in his be-
reavement. Mrs. Rettig was not only a
"helpmeet" in the highest sense of the term,
but also an inspiration to her husband, and
his inseparable companion both at home
and abroad, during the years of residence in
Europe and travel on both sides of the At-
lantic. Her loss will be deeply felt at the
Cincinnati Women's Club where she was
head of the art department and in the Cin-
cinnati MacDowell Society of which she was
an active and highly appreciated member.